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3 WANTED: ATTENDANTS FOR THE PRINCESS;  
A Posture Play.

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Adapted by Ella Gardner from a play by the same title, edited by Beulah Putnam and published by the American Posture League, Incorporated.

CHARACTERS  
(In order of appearance)

- Town Crier
- Villagers
- Pages
- Judges of Posture or Queen's Ladies
- Projected Head
- Stooped Shoulders
- Bad Sitting Posture
- Low Shoulder
- Miss Swayback
- Toeing Out
- Fair Posture
- Stand-on-One-Foot
- Hunched Shoulders
- Hollow Back
- Stiff Muscles
- Relax
- Flat Foot
- Good Posture
- Little Straight Princess

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Foreword (to be spoken by the Town Crier before the play begins):

We will take you today for a brief visit to the kingdom of the King and Queen Perfect Posture. These monarchs are very up to date in their ideas, but their kingdom is a small one, and sometimes we find them clinging to an old-fashioned method of accomplishing business. An example of this is seen in me, their town crier, who frequently carries messages from the sovereigns to the people.

In the first scene of our little play, you will see me going through the streets with a notice that attendants are desired for the Princess. The next scene shows the examination of the candidates.

Scene I.--A Village Street

Enter Town Crier.

Town Crier. Listen, good people! Listen, good people!

(Crier pauses while people come out of houses and crowd around to hear his message. Some look over his shoulders while he reads. He unrolls a paper with dangling red seals.)

Town Crier (reading). Your gracious sovereigns, the King and Queen of Perfect Posture, desire attendants for their daughter, the Little Straight Princess. Come to the east gate of the Erect Palace tomorrow at 10 o'clock. The Queen's Ladies will examine candidates.

Crier (starts on again, and turns back to group to call). Come one!  
Come all!

Exit Crier (calling). Listen, good people! Listen, good people!

(Group carries on short pantomime of comment and gossip, criticism and correction of each other's posture, etc.)

Curtain.

Scene II.--Audience room in Erect Palace. Entrance on either side and at rear. Table and two chairs near center of stage, somewhat back. As curtain goes up, Pages are standing at side entrances.

Enter Judges.

First Judge (to Second Judge).  
The Little Straight Princess must have  
attendants new.

Second Judge. No one who is the least bit humped will ever,  
ever do.

First Judge. So you and I are here to judge who is of pos-  
ture true.

(The Judges are seated. A knocking is heard.)

First Judge. Page, admit the candidates.

Right Page (announcing). Projected Head and Stooped Shoulders.

Second Judge. Enter! All are welcome here who wish to come and try;  
But if you are accepted your standards must be high.

Enter Projected Head and Stooped Shoulders.  
(They walk slowly, and pause, one at a time,  
in front of the Judges' table. The Judges  
look them over.)

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First Judge (rises, looks at Projected Head, shakes his head).  
Don't thrust your head out turtlewise!

(Projected Head moves on. Judge is seated.)

Second Judge (after examination, to Stooped Shoulders).  
Don't drop your shoulders so!

Second Judge (to both as they go toward the door).  
Don't sag and drag yourself around,  
No style to that, you know.

Exit Projected Head and Stooped Shoulders.

Left Page (announcing). Bad Sitting Posture and Low Shoulder.

Enter Bad Sitting Posture carrying a chair  
on her back. (As soon as she nears the  
Judges' table she drops the chair onto the  
floor and slumps down into it. Low Shoulder  
stands behind her. Judges shake their heads.)

Second Judge (to Bad Sitting Posture).  
We see the folks around us all slumped down  
in a heap.

(Bad Sitting Posture rises and moves off slowly, doubled over, with her  
chair on her back.)

Second Judge (looking at her).  
And the way that people navigate is enough  
to make you weep.

(Low shoulder comes nearer to be judged.)

First Judge (to Low Shoulder).  
Your posture, now, is not so bad, my dear!  
I must confess that it is very near  
To what our sovereign king demands shall be  
Always on hand where Princess Straight may see.  
Just stand aside; with practice you may do.  
We'll have our trainer to look after you.

(During speech, Judge goes to Low Shoulder and gently puts her into better  
position. At conclusion, Judge resumes seat, and Low Shoulder stands  
at rear of room.)

Right Page (announcing). Miss Swayback!



Enter Miss Swayback. (She walks in exaggerated lope around the stage, and finally bows to Judges and waits for their approval. Judges show horror at her appearance.)

Second Judge (to Miss Swayback).

You, Miss Swayback, will never do!  
Little Straight Princess must never see you.

Exit Miss Swayback, not at all cast down.

Left Page (announcing). Toeing Out.

Enter Toeing Out.

Second Judge (rising to look at her feet and turning out his own -- to Toeing Out).

You are toeing out badly, I see,  
Dangerous that for the Princess -- and me.  
(Straightens his own).

Exit Toeing Out.

Right Page (announcing). Fair Posture.

Enter Fair Posture.

First Judge (to Fair Posture).

You walk with grace, with poise and ease,  
Your posture is fair; so far you please.

(Judge motions her aside, and she takes a place at back of room with Low Shoulder.)

Left Page (announcing). Stand-on-One-Foot.

Second Judge (to Stand-on-One-Foot).

Your habit of standing on one foot,  
Gives your hip an outward hook. (He looks at her feet)  
'Tis always your left foot you use (shakes his head).  
The place -- we are sorry -- you must lose.

Exit Stand-on-One-Foot.

Right Page (announcing). Hunched Shoulders, Hollow Back, Stiff Muscles, and Relax.

Second Judge (to Hunched Shoulders, etc., indicating each by pointing as they move slowly across the stage).

You elevate your shoulders.  
You hollow in your back.  
You stiffen up your muscles.



(Hunched Shoulders, Hollow Back, Stiff Muscles pass slowly to one side, while the Judge turns to the last of the group, Relax.)

Second Judge (to Relax).

And you just plain relax.  
Get uplift in your bearing  
And strength and spring and vim,  
No matter what your worries are,  
To slouch won't alter them.

Exit all four.

Left Page (announcing). Flat Foot.

Enter Flat Foot.

First Judge (to Flat Foot).

Posture with you is good, my child,  
The defects you have are rather mild.  
The worst I see are your feet so flat,  
Look how closely they touch the mat!  
We may perhaps find use for you,  
So with these others you stand too.

(Flat foot stands at back of room.)

Right Page (announcing). Good Posture.

Enter Good Posture.

First Judge (to Good Posture).

Now you are a figure so perfect and rare  
When you walk down the street, the people all stare.  
Little Straight Princess will admire you, I know,  
So sweet and so graceful wherever you go.

(Good Posture stands at back of room.)

Left Page (announcing). Little Straight Princess.

Enter Little Straight Princess at rear door.  
She is guided by Page to Good Posture, who  
takes her by the hand and leads her to front  
of stage. All the others on the stage follow,  
and form a group. Pages on either side, First  
Judge and Good Posture with Little Straight  
Princess in center.

First Judge (to audience).

Good posture is an asset  
Which very few possess.  
Sad to relate, the favored ones  
Seem to be growing less.

Second Judge: The ones who walk with grace and ease  
Are a spectacle so rare,  
That even down on gay Broadway  
The people turn and stare.

First Judge: In you would cut a figure  
In business, sport or school,  
Just mind the posture precepts.  
Obey the posture rules.

Second Judge: Just square your shoulders to the world.  
You're not the sort to quit;  
It isn't the load that breaks us down,  
But the way we carry it.

### SUGGESTIONS

#### Settings.

Scene I. Street may be very simply represented by using dark screens for walls of houses. Crier should have shorts and a decorated blouse. Villagers may wear any ordinary clothes; should have on big aprons and carry brooms, dustpans, rolling pins, etc., to show that they have left their housework to get the Crier's message. If boys are used in the play, they can wear work clothes and carry the implements of different trades.

Scene II. Audience room may be represented by lighter side of screens. No furniture is necessary besides what is mentioned.

#### Costumes.

For Pages, dark shorts with red coats and caps, or some similar uniform.

For Judges, long black robes and white wigs may be used, though coat suits will do since this is not a formal court occasion, but a business interview. If Queen's Ladies are used they may be dressed alike and quite severely.

For Miss Swayback, rather elaborate dress which will make her defects and absurd walk more conspicuous. She is expecting to charm by her clothes.

#### Production.

This play was written by girls, and staged and performed by girls. Boys can easily be given parts in it if desired.

The cast is quite large. It may be reduced by omitting some of the applicants.

All posture defects should be much exaggerated in order to get over to the audience. The Judges should take time to look over the candidates, and those who are rejected should not move too rapidly across the stage, and should endeavor to look depressed because of losing a job. Accepted candidates should have as good posture as possible. Desire of being chosen for these good parts helps to stimulate children to try to form habits of good posture. Parts of defective posture should be given to those who can act them rather than to those who actually have them. Not much practice is required for the play, and it is not likely that it will make bad posture habitual in anyone. Children who act the poor posture parts without really having the defects are impressed, while those who really have the defects are impressed by seeing them acted by someone else much more than by taking the part themselves, since they cannot see themselves and are too accustomed to the feeling of poor posture to get any impression from it.





